



# Potters Guild of British Columbia

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## NEWSLETTER

June/July 1995

*Celebrating 40 Years of Service to the Community*



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## Potters' Guild of B.C. NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link with members. Submissions of articles, letters and notices are welcome, and should be in the Guild office by the third Friday of the month. Text may be edited.

**Executive Director/Editor:** Jan Krueger

**Editorial Board:** Tam Irving, Gillian McMillan, Carol Mayer

**Gallery Manager:** Jane Matthews

**Gallery Assistants:** Darlene Naim, Anthony Sobala, Julia Maika, Christina Loch

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Members of the Potters Guild of B.C.

free

Non-members: minimum up to 3 lines

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Institutions/Groups/Corporations: \$70.00

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**Board of Directors:** *President:* Keith Rice-Jones; *Vice President:* Linda Doherty; *Treasurer:* Pat Taddy; *Secretary:* June Macdonald; *Directors:* Tam Irving, Carol Mayer, Gillian McMillan, Dawn McNamara, Ron Vallis, John Clouthier, Faye Hickey

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## LETTERS

### An Open Letter to Potters Guild Members

For a variety of personal reasons I have decided to relinquish my position on the board of the Potters Guild. The recent AGM included the airing of a number of issues dealing with the changes of the past year, changes in which I have had an active role. Before leaving I want to make a few comments about these.

For the past twenty years I have been the Director/Curator of the M.Y. Williams Geological Museum at UBC. During that time my activities have ranged across most aspects of museum work, including retail business development, exhibit development and public programming. I have been involved in two business partnerships, one of which is still active. Although not a potter, my fellow board members have without exception made me feel welcome and equal despite my outside roots.

Three distinct topics which emerged from the discussion at the AGM concern me. Firstly, that there is a feeling of alienation on the part of many members. Secondly, that many members seem to be uncomfortable with the idea of being on the board. Thirdly, that potters are getting older and need to encourage more young artists. Relevant to the first two, I noted to one individual at the meeting that organizations are often run by governing boards, and the most effective way to express disagreement and have influence is to join the Board and become part of the process of change. This is my main reason for serving on a variety of boards, the Potters Guild being one. Also, it's a great way of meeting interesting people and making lasting friendships. The best way to avoid alienation from the Board and its work is to join it, or become active in one of the standing committees.

The problem of new practitioners is also very important, and the clay fraternity is not the only one to share it. The Lapidary hobby which I am quite familiar with consists in very large part of people well past retirement age. Lacking younger practitioners, the hobby and its public face has been increasingly marginalized and made moribund. I think the clay fraternity can do better and the Guild provides an effective mechanism for ensuring success.

In terms of the changes of the last years, I am blunt. The world is a rapidly changing place and the Guild of yesterday cannot be the Guild of tomorrow. In my considered opinion, the Potters Guild was in imminent danger of financial (in other words, total) demise when I joined the Board over a year ago. It was only a matter of time. Things look considerably more hopeful now, largely because of the great dedication and energy shown by Jan Krueger and Jane Matthews over the last six

months. They have yet to realize any but the most basic monetary reward for their efforts. Their success is central and critical to the Guild's survival, something the membership does not seem to fully appreciate. If the Gallery fails, the Guild will have lost its public face and its means for survival. I also think that if the membership does not begin to respond with collective support and/or constructive criticism, the Guild's long-term viability and success will be seriously compromised.

To paraphrase John F. Kennedy, "Ask not what your Guild can do for you, but what you can do for your Guild." The needs of today demand it, and I think the Guild and its members are equal to the challenge. I have very much enjoyed my board role and wish the organization success in the coming years.

- Joe Nagel, May 3, 1995-

### TOZAN CULTURAL SOCIETY

We were notified in time for the April 1, meeting that the Vancouver Foundation has agreed to grant us funds up to \$40,000 for completion of the Kiln. This was wonderful news and we are, of course, all very excited about this. This will enable us to complete the building and other items on the list of items important to the kiln. We cannot thank them enough for their assistance.

Thanks to all of you who have committed to the donation of ~~pottery~~ ~~pottery~~ by July 1, 1995. To ensure success of this fundraising venture, please note the following guidelines:

1. Size: no larger than 9" high x 5" wide - wet dimensions;
2. Tea bowl or cylinder shapes are preferable for ease of firing;
3. Please use specifically raku clay and maintain a uniform wall thickness for ease of firing;
4. Sign each pot and number 1-10 for ease of I.D. Don't forget you are invited to submit a pot for yourself;
5. Please deliver the BISQUED pots (Fired to cone 06 if possible) to FireArt Studios in Nanaimo at 4388 Wellington Rd. by June 15, 1995. - Please contact Sue Hutchen at 245-5083 if you have any problems.-

We are getting all the requirements of Malaspina ~~University~~ College for the site and services together. Some of the services are costing more than anticipated so we are busy looking for donations of a backhoe, 8" water lines, a fire hydrant, etc. We also need a road culvert. As you can see the Board of Directors is busy.

Yukio Yamamoto will be giving a one day seminar at North Island College in Courtenay on May 9. He will also be giving a demonstration and slide show at the Fraser Valley Potters meeting on May 11.

"THE DREAM  
INDUSTRY DOES NOT  
SO MUCH FABRICATE  
THE DREAMS OF THE  
CUSTOMERS AS  
INTRODUCE THE  
DREAMS OF THE  
SUPPLIERS AMONG  
THE PEOPLE."

THEODORE ADORNO,  
THE CULTURE  
INDUSTRY



June 24-25 he will present a weekend workshop at the Burnaby Arts Council. Please phone them for information at 291-8864.

Yukio will have two shows of his work this summer:

1. Nanaimo Art Gallery on the Campus of Malaspina University College, June 16 - July end;
2. Gallery of B. C. Ceramics, Granville Island, August 1-31.

Dr. Don Bendel of the University of Northern Arizona, Flagstaff has arrived in Nanaimo to assist Yukio in the kiln construction. Yukio, Dr. Bendel, Les Beardsley and others have taken construction into their own hands and began digging foundations for the kiln in the last week of May.

Jackson Hirota will give a course on kiln building later this year, contact 741-2432 for further information.

Thanks also to the Urasenke Tea Society of UBC for all their help with the fund raising tea held at UBC last month.

The society now has T-shirts for sale as a fundraiser. Memberships in the society are also available. For either, contact Maureen Beardsley at 245-4867 in Ladysmith or write to her at RR 4, Ladysmith, B. C. V0R 2E0



welcomes you to join us in creating a path of wonderment through the appreciation of art and beauty - an eclectic display of imagination is being sought for display at our tea room on a consignment basis - art is education

interested artists please contact Lana at  
T 2460 Heather St., Vancouver  
Ph. 874-8320

#### - QUOTABLE QUOTES -

Information emphatically promotes the decay of the aesthetic image....Information counts upon curiosity as the attitude with which the viewer approaches the product. The indiscretion formerly the prerogative of the most wretched of journalists has become part of the very essence of official culture. The information communicated by mass culture constantly winks at us.

-THEODOR ADORNO, THE CULTURE INDUSTRY, PP. 33-4

## CHAIR PERSON'S REPORT

As I begin my term as chair person (I may as well start out trying to be politically correct), it is with some sense of trepidation. It's a big responsibility and I feel I have a hard act to follow.

Change is rarely comfortable or achieved without some distress. I hope when the raw changes of the Guild have been given time to mellow, the membership at large will be able to fully appreciate what was accomplished under Tam's guidance.

While Tam allowed the actual changes to evolve through the board, it was his understanding that in order to survive into the next millennium the guild needed to change and it was his vision that it could grow into something better that guided the process.

Thank you, Tam, for your vision, dedication and the simply enormous amount of time and energy you volunteered for the Guild over the last 3 years as President.

Change is the essence of life and as the fundamental changes initiated with Tam become absorbed into the life of the Guild, I hope that I will be able to lead the new board toward improving communications, building bridges and fostering a sense of pride, participation and ownership in our organization.

It is always easy to criticize from an armchair perspective. It is not so easy being on a board and making real and sometimes uncomfortable decisions. As I am sure I will find out this next year, it will be even less easy being Chair person. Your board members are all people who volunteer their time and professional expertise (in some cases considerable) because they believe in the importance and viability of the Potters Guild of B.C. I teach full time and try to be a full time potter, too.

Generally, volunteer board members don't think about their time away from studios or other activities, they are too busy just getting on with the job. It is only when they are recoiling under a barrage of negative response that they question why they are there.

It is inevitable when the board meet all together at least once a month and severally in various sub committees, all to do with the running of the Guild, that a closeness and comradeship develops. The jaundiced eye might see this as elitist and self-interested, but I can assure you that nothing is further from the truth - and that from some one who came onto the board with several axes to grind! If you have an area of concern, work toward making change or having input by volunteering to run for the board or serving as a member at large.

Over the last few years some of the major changes have been:

- the establishment of the Northwest Ceramics Foundation which grew out of a thwarted attempt for charitable status for the Guild (see Northwest Ceramics Foundation in this newsletter);
- the exploration of alternatives and implementation of the fundamental change of having a full time executive director rather than a one day a week office manager (who tried to take up the slack with a lot of volunteer time - thanks Jan Kidnie again for your years, also Anna Bjarnson for your interim role);

- the profound changes to the gallery.

With these changes, the board's focus has been on structure: survival strategies. This year we must concentrate on pulling together the whole Guild and several initiatives have already begun.

- A new committee has been struck for programs and includes previous considerations of exhibitions and workshops as well as the new component - outreach. Rosemary Amon has agreed to serve as a member at large on this committee with a special interest in outreach. This is a great example of some one unable to make commitment to full board involvement but wanting to volunteer some involvement in an area they feel is important or can make a contribution. Thanks, Rosemary.

- In an initial attempt to move focus from the lower mainland, each board member is now a contact person for a particular area in the province. (See map prepared by Carol). Dialogue is two way, so we would like to have an area contact representative.

- Planning is already going ahead for next year's Made in Clay.

- Renovations have begun in the Guild office to make it more practical, efficient and very much more comfortable and user friendly for all Guild members to visit and spend time there. (It is now non-smoking.)

- Considerations are under way for a 1/2 yearly meeting (so it doesn't all have to be bottled up for the AGM) which would have more of a social bias (but with a potting focus). Any suggestions?

- On June 18, the board is planning a full day "retreat" with the aim of formulating coherent, 1 year, 5 year and 10 year plans for the Guild. Please get hold of your area board member or write into the office with your Guild wish list, concerns and practical suggestions.

Bearing in mind that "you can't please all the people all the time", yes, the board will make decisions: it is why they were elected. However, the board was elected by you and you must join the dialogue. You must make your voice heard (not just complain, but suggest, offer help and do your bit for your Guild.)

To sum up, I hope this year will be one of coming together with a real sense of cooperation, to make the Guild an exciting and vital organization to which we can all feel proud to belong.

- Keith Rice Jones, Chair Person

## Gallery News

The Gallery of BC Ceramics is pleased to have recent juried artists Joanna Borlase, Alison Feargrieve and Carol Wong on display. Joanna uses both mold and slab building techniques to create functional earthenware pieces which are decorative, expressive and animated. Alison handbuilds one-of-a-kind teapots, mugs & sugar sets, and also functional everyday earthenware. The sets are designed to have a personality and imply a physical or emotional interaction between each piece. Alison's earthenware is intended to be fun to use and celebrates the moment of use.

Anita Wong uses a terra cotta colored clay, which she has dug and developed, for her illustrative and folk inspired tondo-shaped bowls. Welcome to the Gallery!

Thank you to the eleven members who brought in their flower pots for "PLANTERS PARADISE". Over 50 pots showcasing an incredible variety of designs were displayed - faces peeked through the overflowing greenery of a few, surface decoration (either sgraffito or applied) created a design element on some, and the classical simplicity of form was the subtle key component of others. Visitors to the Gallery were attracted by the display (the terra cotta clay showed extremely well against the blue wall) and approximately a third of the pieces were purchased for summer planting!

The Gallery is currently preparing for the arrival of ELAINE BREWER-WHITE's exhibit "SMILES OF THE ENRAPTURED" (June 1 - July 16, 1995), a show of new figurative sculpture which explores the private moments of solitude when an individual becomes "enraptured" with the positive potential of a particular situation. The opening reception will be held Saturday, June 3rd (2:30 - 4:30) and will feature special live entertainment.

SIMON HO's featured work received a very positive reaction from the public during the month of May. Thanks Simon for bringing such exceptional pieces to the Gallery! SUE KAVANAGH will be featured in the Gallery throughout June. Upcoming shows include YUKIO YAMAMOTO in August, possibly a 10 year anniversary show in September, and the WEST COAST CLAY SCULPTORS' ASSOCIATION's juried show "METAMORPHOSIS: SCULPTURE OF THE AUTUMNAL EQUINOX" for October. Planned feature artists during this time include Maggi Knecht in August and Darlene Naima in October.

ADVANCE NOTICE: this year's Christmas exhibit will be in December with a theme along the lines of preciousness, treasures, the extraordinary rather than the ordinary. By next month we should have a specific title for the show but wanted to ensure all members had as much notification as possible to create these special pieces! If you have any questions please call me at the Gallery.

Jane Matthews

## Guild News

Earlier this year we completed the first inventory of pots on hand that anyone on the board can remember having taken place in recent Gallery history. Somewhat to the surprise of everyone this revealed that \$10,329.00 retail worth of pots were missing or damaged. This means that Gallery artist revenues were missing the commissions owing on the missing or damaged pots. To deal with the problem, we have adopted the policy of paying for known new loss or breakage in the month of discovery. We have also determined to pay all artists for missing or damaged work identified in the inventory by the end of this operating year. To further reduce such expense, we will relocate the sales desk next to the Gallery entrance to ensure that all customers must pass by the desk on entrance and exit. We are also planning to place work that is regularly stolen behind and above the new sales desk location to restrict access to the work. Additionally, we are investigating an electronic security system to determine whether



the cost warrants installation.

For the past number of months we have been developing statistics on the average sales in the Gallery according to kind and volume of work as a means of assisting artists to gauge the market potential of their works. At the AGM it was suggested that this information might be useful to the general membership. The following information is for the month of April 1995. Greater detail, number of vases, bowls, teapots, etc. can be obtained by contacting me at the guild offices. In April, 42 of the 77 artists having work in the Gallery had sales of their work.

#### April 1995 Gallery Sales

Functional Ware: Total Number of pieces: 233  
Average Value: \$35.48  
Figurative Work: Total Number of pieces: 41  
Average Value: \$161.93  
Raku Work: Total number of pieces: 2  
Average value: \$75.00

Through the kindness of Enid Damer, we have obtained two pieces made by the early Vernon potter, Axel Ebring. These will go on display in the Gallery for the remainder of 1995 after which they will be relocated to the Vernon Museum permanent collection. It is my hope that by creating as many of these kinds of opportunities we can expand knowledge of the long tradition of pottery making in B. C. and stimulate greater interest in its future.

Jan Krueger

## FOUNDER'S CORNER- RUTH MEECHAN

I started out in pottery in a very modest way - VERY modest. I was tied down with a small gift shop and a small daughter. The daughter was very good and business was very bad so I had time on my hands. I had tried enamelling on copper but I had to send to Ontario or the States for enamel and never seemed to get the kind I wanted; and enamel takes only two minutes to fire and inevitably a customer came in the moment I put a piece into the kiln. But there's the crucial word - I had a kiln, miniature by pottery standards but not one of those little round deals with a glass down cover. It was a proper kiln made of insulating bricks, side loading about 4" high, 4" wide and 9" deep.

I nagged my husband into going to a brick yard and getting me a pailful of clay, and set to work. I made some of the most god-awful pots you ever saw, and everything with a diameter of 3" warped in the kiln because it was too close to the elements on the two sides and there were no elements on the front or the back. I started making ceramic jewelry which sold very well.

Then a friend persuaded me to go to night school. Reg Dixon was teaching at the Art School. The pottery class had the whole basement of the old Art School building which, as I remember it was located just east of the present building. Both teacher and facilities were a vast improvement over a few years previous when it was an attic location with a teacher who had the students

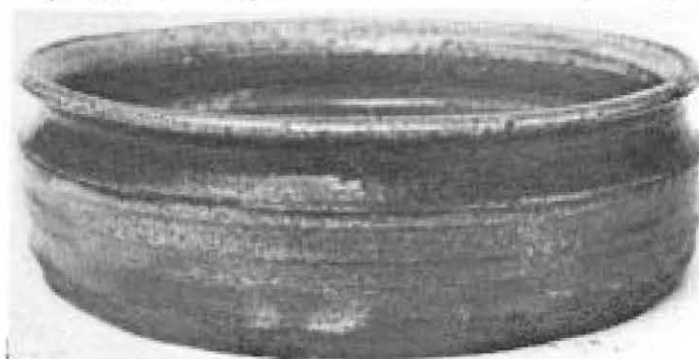
make a template with which to smooth and refine their handmade pots to a dime-store shape and texture.

We had quite a few kick wheels, three cantankerous motorized wheels and a big old electric kiln which fired to cone 8. Nobody was selling pugged clay so we mixed our own from a mixture of Fairey's dry powdered pottery clay and Bear Creek red earthenware clay. It was beaten up to a thick slip with a propeller - like gadget on the end of a shaft turned by an electric motor, and dried to more or less the right consistency in big plaster bats.

I spent two winters going to night school one night a week, but somewhere in the middle of that time Reg lent me a wheel made from an old treadle sewing machine, and I spent every evening happily mucking up balls of clay. Before too long I was proficient enough that I just had to have a kiln. Reg drew me a sketch in pencil on a scrap of paper and I built myself one. I used the wrong insulating bricks and had to add a layer of insulation around it but it worked well enough to reach earthenware temperature. I dug clay where ever I found a hole, be it for a sewer, road drainage or a new building.

When I first started looking for supplies Dave Lambert was the only source, but buy the time I had my kiln build Jean and Stan Clarke had opened a supply shop away out on 41st. I was on East Hastings in Burnaby. And about that time Fairey's started selling pugged clay.

[Ruth Meechan's pot from the 25th anniversary show]



And I was going to meetings of an exciting new organization, the B.C. Potters Guild.

One of our night school assignments was to make a hump mold and I made one with a West Coast Indian design carved into it. Weird are the ways of fate. The mold was changed and refined a little, Reg suggested dry-brushing manganese across the unfired glaze to bring out the design and I produced a few dishes from it. I took some to the Sunday artist's display in Stanley Park, and, what do you know, a store wanted to buy them. It was a little store out on Kingsway and Clarke Drive, and, as far as I know, the only store in Vancouver handling crafts.

I was in the Indian dish business, which grew and grew until I was sick of the sight or thought of Indian dishes. Some eight years later (after we moved to Haney) I sold the business to Gene Barker who is still selling Indian dishes by the thousands.

In the meantime, when I was just getting going in Indian dishes, I had a phone call from Stan Clarke to tell me that their supply business was up for sale. "And you're just the gal to take it over," he said, being a good salesman. So, against all reason

(my husband's), I bought it, and found myself running two businesses, manufacturing Indian dishes and running a pottery supply business which included mail order.

I knew very little and people wrote me from all over the province for advice on their problems. I read frantically to keep up with them and I hope I didn't give too much bad advice. I bought a Rimbeau kick wheel (remember old Mr. Rimbeau, the retired cabinet maker, who was probably the first in B.C. to make potters' kick wheels?). I became good enough to get a pot into the annual pottery show that was held alternately at the UBC gallery and the Vancouver Art Gallery. Those were exciting shows because I knew so little and it was such a thrill to see the progress each potter had made.

The supply business grew and grew. Everybody who wasn't making pottery was into "Ceramics", meaning low-fire cast ware. There were thriving "schools" selling greenware and teaching people to apply commercial glazes. We sold gallons and gallons of low-fire commercial glazes (ready mixed glazes imported from California with names like Monterey Pine, Sandalwood or Pink Opal.).

But Olea Davis and the Pottery hut at UBC were busy promoting a better knowledge of high fire pottery and the sales of gram scales and glaze materials were growing too. I had to read even more frantically to keep up with the queries about mixing your own glazes.

I seem to have come full circle. It is almost fifteen years since I sold the supply business and moved to Haney to earn a living from pottery, seven years of Indian dishes and seven of thrown ware. (The first year's production of Indian dishes was from clay we dug ourselves just down over the hill in Kanaka Creek.) And here I am back in Vancouver and wondering if there might be a place where I could throw a few pots now and then.

(Ruth Meehan, originally published in Western Potter, No. 32, April 1975)

## TECHNO TIPS

Faceting of thrown forms can be done at the leather hard stage or more directly, immediately after throwing. Cutting at this stage is best done with an extremely fine wire in order to minimize drag. Clay will resist the passage of too thick a wire causing distortion of the plastic form. Music wire - the kind used for stringed instruments - is ideal for the purpose. The wire has high tensile strength and will hold a kinked wave pattern for textured cuts. The pattern can be introduced by bending and weaving the wire through a line of closely spaced nails hammered into a piece of wood. Music wire can be purchased from

Acklands Ltd.  
325 E. 5th  
Vancouver, B.C.  
ph. 879-4211

The recommended gauge is #7, 0.018 thickness.

Tam Irving

## LET'S COMMUNICATE!



At the AGM it was suggested that each Board member volunteer to work with Guild members in specific regions in the province so that we could build a better communication network.

### Regions (see map) and Board Members

A. Vancouver Island	Gillian McMillan 937-7696
B. Southwestern BC	Ron Vallis 325-0609 John Cloutier 524-1942
C. Okanagan/Similkameen	Pat Taddy 681-0685
D. Kootenay/Boundary	Fay Hickey 888-5652
E. Thompson Country	Keith Rice-Jones 522-8803
F. Cariboo	June MacDonald 931-6641
G. Yellowhead/Cassiar	Carol Mayer 734-0454

H. Peace River/Alaska Highway Linda Doherty

420-0415

I. Rocky Mountain Tam Irving

921-6705

If you cannot get through to your board member just drop him/her a line to the Guild Office and you will be contacted asap.

Not sure which region you belong to?

A. Vancouver Island includes all the Gulf Islands,

B. Southwestern BC includes John Cloutier's areas: Abbotsford, Agassiz, Brackendale, Britannia Beach, Burnaby, Chilliwack, Clearbrook, Coquitlam, Delta, Fort Langley, Gibsons, Hope, Maple Ridge, Mission, New Westminster. Ron Vallis will be working with Richmond, Sechelt, Squamish, Surrey, Vancouver (inc. North & West), White Rock.

C. Okanagan/Simikameen includes Armstrong, Kelowna, Keremeos, Oliver, Osoyoos, Peachland, Penticton, Princeton, Summerland, Vernon.

D. Kootenay/Boundary includes Castlegar, Creston, Grand Forks, Greenwood, Kaslo, Midway, Nakusp, Nelson, Rossland, Silverton, Trail.

E. Thompson Country includes Ashcroft, Chase, Kamloops, Lillooet, Merritt, Revelstoke, Salmon Arm, Valemount.

F. Cariboo includes Barkerville, Bella Coola, Clinton, Horsefly, Lac La Hache, Quesnel, Wells, Williams Lake.

G. Yellowhead/Cassiar includes Atlin, Burns Lake, Fort St. James, Hazelton, Kitimat, Port Edward, Prince George, Prince Rupert, Queen Charlotte Islands, Smithers, Terrace, Vanderhoof.

H. Peace River/Alaska Highway includes Dawson Creek, Fort Nelson, Fort St. John, Hudson's Hope, Pouce Coupe

I. Rocky Mountain includes Cranbrook, Fernie, Fort Steele, Golden, Invermere, Kimberley.

## The North West Ceramics Foundation

The Foundation is a result of an initiative of the Potters Guild of B.C. Many people who would like to contribute to the furthering of the ceramic arts would also like to receive tax receipts. The Guild is not able to issue tax receipts.

The Foundation can - it is a not-for-profit society with charitable status. There are always four Guild Board members on the Foundation Board, the Guild President serving as Vice-Chair of the Foundation.

Its goals are broad: to establish scholarships for students and emerging potters; to fund workshops throughout the province; to support other not-for-profit pottery-related organizations throughout the region; to provide support for exhibitions on historical and contemporary ceramics; to promote lectures, conferences and symposia; to stimulate and support publications on ceramic topics; to encourage production of educational videos; to contribute to the development and sustenance of education and community-based programs.

We have a long way to go before these goals can be reached and have spent much of our time identifying what we would like to do and what is realistically possible.

To date we have secured an annual \$1,000.00 scholarship which

is available from 1994-1996. We raised a further \$1,000.00 at the Made In Clay sale (thank you!). We have also been donated over \$8,000.00 of studio equipment to be used for educational purposes.

The Board has been working on a number of projects that are almost ready for fundraising. At that point we will become much more public than we have been. We will be issuing a press release and then begin raising money in as many ways as possible, including Casinos, raffles, mail-outs, special events etc.

The Foundation Board members are:

Carol E. Mayer (Chair), Keith Rice-Jones (Vice Chair), Kersti Krug (Treasurer), Joanne Mah (Secretary), Tam Irving, Elizabeth Kidd, Geoffrey Massey, D'Arcy Margesson, Eilesh McKendy, Stuart Rush.

The Board can be contacted through the Guild Office or at 2415 West 10th Avenue, Vancouver, B.C. V6K 2J4.

### ELAINE BREWER-WHITE GALLERY OF B.C. CERAMICS JUNE1-JULY 15





## MADE IN CLAY

There were some self evident problems with this year's Made in Clay and Cathi Jefferson's ubiquitous presence was missed. (It is said that the ideal government is a benevolent dictator.)

The main focus of the difficulties lay in ersatz communications and erroneous expectations. Most people assumed Jan had taken over Cathi's role when in fact he saw himself as a funnel. In reality he was operating without clear guidelines.

Much was learned. Most important were the need for earlier planning, advertising and using a paid coordinator. Enclosed are notes from the deconstruction meeting.

The board has set up an ad hoc steering committee, including members at large. Guidelines for MIC 96 and sign-up should be ready for July. MIC 96 guidelines, registration forms and other information will be mailed to all members in July.

It is unfortunate that the divisive issue of a small commission going towards Guild funds still seems to be an issue for a few individuals. As a guild event, none of the Guild expenses were charged to MIC costs. Some were very real expenses, some were hidden like volunteer time of paid staff, some benefits were special savings on facilities and services and special rates as a non-profit society.

I thought I would try to give some historical perspective of past Guild sales, current MIC and present, clearly, the board's perspective. Historically, the Guild sale was a major fund raiser for the Guild but the economic climate changed, revenues became problematic and the same few people that organized it burnt out. In reinstituting the sale, it needed to be reorganized so that the load was spread more evenly across the participants and Oregon was looked to as a suggestive model. Ideas rarely travel well unless they are adapted and incorporated into the new situation.

At the time of the first MIC, the board was deeply focused on survival strategies for the Guild and when there seemed to be a possibility of divisive conflict over Cathi's singular vision of a transplanted Oregon sale, the board stepped back from the sale. Our Guild situation is different from that in Oregon. The fundamental difference is that Oregon's sale is a separate, self-contained activity. Ours is an activity of and function of the Guild. In that sense it is no different from the Gallery (which is the Guild's main fund raiser) and workshops. In either of these cases it would be nonsensical to take any profits made for the Guild and divide them up and give them back to the participants. Imagine a meeting of people who attended a successful workshop to decide how the funds should be spent.

With Gallery artists virtually supporting Guild finances (dues barely cover newsletter costs) it doesn't seem unreasonable that Made in Clay participants also put something back into their Guild.

From a personal perspective as a MIC participant, it wasn't exactly a get rich quick venue but it was still a great Guild event. We visited with people and generally had a sense of being part of something significant and worthwhile.

Let's recapture some of the spirit of the first MIC. Let's learn from the second and make the third MIC a memorable Guild event.

Keith Rice-Jones

## MORE MADE IN CLAY

On Thursday May 11, a number of MIC 95 participants and Guild representatives met to review this year's sale event and input gathered from participants on the evaluation questionnaires. This year's sale was conducted within the budget for the sale and will have a carry over fund available for start up of next year's sale. A number of recommendations were developed for next year's sale organizers and participants. Key recommendations are noted below. Complete notes will be forwarded in the MIC mail out forthcoming in July.

### Key Recommendations:

- Advertising and marketing needs to be started earlier and more focused
- Purchasers' draw was completed and has added over 300 names to the mailing list
- Working sub-committees need to be formed and activated now
- A designated coordinator must be identified and provided with working resources
- Guild will handle basic administration
- Other member guilds are encouraged to participate, but need guidelines for booth participant numbers, etc. to avoid clutter.
- Refunds of booth fees were approved for two special cases. Tent refunds were disapproved but specific, supportable damage claims will be considered.
- Group suggests that Guild could be asked to provide some funding for coordinator honorarium
- Participants wishing to input to expenditure of proceeds can forward input to Guild office
- Questions can be directed to Jan Krueger.

## ANNUAL GENERAL MEETING- ABSTRACT OF PROCEEDINGS

{ Copies of the complete Minutes may be obtained by contacting Jan Krueger at the Guild office }

Meeting was convened at 7:45 pm, April 28, 1995

Members voted to proceed with meeting as official after discussion of late notice issue.

Minutes of prior AGM accepted and matters arising therefrom were discussed.

Reports were presented by the President, Treasurer, Executive Director, and Gallery Manager.

Motion was passed that complete financial statements would be

mailed out to members at the discretion of the Executive Director and in time for review prior to AGM. Members may request copies of this past year's audited statements by contacting the Executive Director at the Guild office.

Report on Northwest Ceramics Foundation was presented.

Request for evaluation of Made in Clay was approved and meeting tentatively scheduled.

Election slate discussed. Withdrawal of K. Krug as candidate confirms all candidates as elected. Members concurred that all candidates elected by acclamation. Ballots destroyed. New members are John Cloutier and Faye Hickey.

General discussion of communications, member alienation issues was entertained. Suggestion that board assume regional contact roles discussed, also that more committee volunteers are needed.

Door prizes were drawn and awarded.

Meeting adjourned at 10:40 pm.

## **BOARD OF DIRECTORS NOTES**

### **-ABSTRACTED-**

The Board of Directors met on May 12, 1995 to select officers and discuss issues.

Selected as officers: Keith Rice-Jones, President  
Linda Doherty, Vice President  
Pat Taddy, Treasurer  
June MacDonald, Secretary

Resignation of Joe Nagel announced.

-Studio 5 Guidelines: Gillian McMillan to follow up  
- Newsletter, Programs and Made in Clay committees formulated. Ad hoc committee formulated to consider staff job descriptions. Made in Clay committee will include members at large. Keith Rice-Jones will chair the first meeting of this committee.

-June 18 set as date for board retreat to consider long term goals and objectives. Kersti Krug will be asked to facilitate discussion.

-Next board meeting set for June 6, 1995.

## **ANNOUNCEMENTS**

Harmony Arts Festival, Juried Craft Show  
North Shore and Bowen Island Artists,  
Aug. 7-13, Contact Morrie Baillie, ph. 925-3605

## **WORKSHOPS**

Denys James: Kiln Building

Place: Langley, B.C. Dates: June 23-25

Cost: \$120.00 includes GST

Enrollment: Cheque to D. James workshop.

182 Welbury Drive, Salt Spring Island, B.C. V8K 2L6

Ph. 604-537-4906

Kiln Building and Hand Building

Place: Hudson's Hope, B.C.

Dates: Aug. 5-8

Registration: Wendy Hanson, Ph. 604-783-5364 or

Denys James: Ph. 604-537-4906

Randy Brodnax: Large, light weight pots

Dates: July 14-15, Location: West Point Grey Potters  
Club at Aberthau.

Cost: \$75; with dinner \$85

Contact: John Givens, Ph. 604-255-8166

## **COURSES**

D'Arcy Margesson: Ceramic Technology, Glazes

Place: Emily Carr Institute of Art and Design

Times: Saturdays, Sept. 16-Dec. 16, 10-1:30

Prerequisite: 1st year or permission, Class limit: 16

Cost: \$286.00

Contact: Emily Carr Institute of Art and Design

Ph 604-844-3810

## **UNCLASSIFIEDS**

WANTED TO BUY: Electric kiln and Shippo wheel,

Contact: Hide Ebina, Ph. 875-8478

WANTED: Shippo Wheel, Contact Zinal, Ph. 327-5262

WORK WANTED: Student with over 2 years experience as  
studio assistant looking for similar work in Victoria area.

Contact: Grace: Ph. 380-3976

HELP WANTED: Experienced potter wanted for part-time  
throwing in professional potter's studio. Contact: 275-2724

WORK WANTED: Thrower requires part-time or full-time work.  
U.K. trained. Eight years experience production throwing.  
Anything considered in B. C. area. Contact: Stefan Storey, Ph>  
604-875-0507

FOR SALE: About 200lbs. Seattle Pottery Supply' Cone 04-06  
glazes. Some wet, some dry. Includes containers. \$75.00

Contact: Jane or Pat: 2075 Yukon St., Ph. 873-6340

FOR SALE: Walker pug mill; 2hp gear down motor, \$500.00  
Contact Keith, Ph. 522-8800

## The North-West Ceramics Foundation Jump Start Scholarship.

A scholarship of \$1,000.00 is available to further the education of a student or emerging artist working within the ceramic medium.

### Eligibility

- a) The candidate must be a member in good standing of the Potters' Guild of B.C. and a resident of British Columbia, Alberta or Saskatchewan.
- b) Board members and paid staff of either the North-West Ceramic Foundation or the Potters' Guild of B.C. are not eligible.
- c) Previous winners of the scholarship are not eligible.

### Criteria

- a) Clarity of intent and realistic budget
- b) If jurors conclude that none of the applications are worthy, then the scholarship will not be awarded in that particular year.

### Applications

- a) Please submit a curriculum vitae, 12 slides of current work, reasons for the proposed study, and a budget.
- b) All applications are considered confidential
- c) Applications must be post marked not later than June 15th 1995, and addressed to:

*The North-West Ceramics Foundation  
Jump Start Scholarship  
1359 Cartwright Street,  
Granville Island,  
Vancouver, B.C. V6H 3R7*

## Potters Guild of British Columbia *1995 Membership Application Form*

☐ Yes, I want to become a member

☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

- |   |  |
|---|--|
| <input type="checkbox"/> Individual.....\$35                        | <input type="checkbox"/> Senior.....\$20               |
| <input type="checkbox"/> Family or Studio (max. 4 persons).....\$50 | <input type="checkbox"/> Institution or Group.....\$70 |
| <input type="checkbox"/> Student, (full-time).....\$20              | <input type="checkbox"/> Corporation.....\$70          |

Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_

Mail or deliver to:

Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C.  
V6H 3R7

I/we enclose \$\_\_\_\_\_

The membership period is the calendar year.



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